MAJOR AND MINOR.

Be sure to get an official receipt for your subscription.

All Music that appears in the REVIEW can be had in sheet form.

Remenyi.—Edouard Remenyi, the Hungarian violinist, will return to London this Fall.

When the Lord Chief Justice, of England, orders *Cook's Extra Dry Champagne*, it's a sad commentary on our Anglomaniacs.

Xaver Scharwenka will begin an American concert tour in January at the Metropolitan Opera House, New York, with the assistance of Anton Seidl and his orchestra.

"Frank's Headache Cure" can be had at Frost & Ruf, druggists, Seventh and Olive Streets.

Genelli keeps the finest artists in free-hand pastel and oil work in the city, and makes life-size portraits for prices ranging from $5 to $100.

Tamagno.—An Italian paper is authority for the statement that Tamagno has announced that at the conclusion of his South American engagement he will retire from the stage and live on his estate at Varese.

The illustrations of Wordsworth's poems by leading American artists have long been one of the admirable features of *Harper's Magazine*. The September number of that periodical will contain a full-page illustration of the sonnet "Aix-la-Chapelle," drawn by Alfred Parsons.

J. M. Jenkins, of Kansas City, died of apoplexy. He had been in the piano and organ business for a great many years. The business will be continued by his sons.

Eugene d'Albert, the popular Scotch pianist, has left Eisennach and is now at Meran, where he will spend the rest of the summer. He is at work on his opera as well as on a sonata for violoncello and piano. D'Albert will appear next winter not only as a pianist but also as an orchestral leader.

Miss Mary Howe, the American soprano who appeared at the Pasdeloup concerts in Paris and Kroll's Garden, Berlin, will appear in the leading concerts in the principal cities of the United States, under the management of Mr. L. M. Ruben, next season. She is credited not alone with having an extraordinary high soprono voice and perfect execution, but with being the handsomest woman now before the public.

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MAJOR AND MINOR.

Edward Bellamy has earned sixteen thousand dollars by "Looking Backward," This is better than Lot's wife, who merely earned her salt.

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Miss Stella Sisson, who has been teaching in the Chicago Musical College for the past three years, sailed for Berlin, Germany, August 6. She was accompanied by three of her pupils, Miss Ella Dahl, Miss Matilda Stumf and Miss Schaffer. Miss Sisson expects to remain abroad two years.

Rubinstein.—The great composer and pianist has been leading a life of seclusion this summer at the Badweiler Baths in Germany, busy composing. He does not expect ever to revisit America, and he intends next year to resign his position as Director of the St. Petersburg Conservatory.

Mme. Materna will give a series of performances of her principal personations in the Wagner repertory at the Opera, Vienna, next winter, and will then retire from the stage. It is possible she will follow the example of Mme. Mallinger, who has been appointed professor of singing at the Conservatory, Prague.

Bayreuth.—Frau Cosima Wagner and her daughters, Eva and Isolde, have just returned from their short trip to Italy: Frau Wagner is superintending the preparations for the coming festival of 1891; it seems that "Tannhauser" will be produced in an uncommonly magnificent style, the *mise en scene* alone costing nearly $60,000.

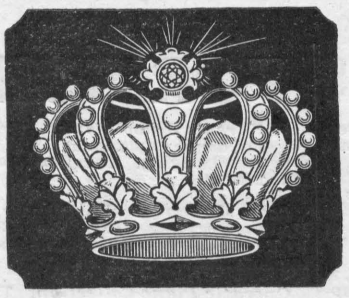
J. A. Carson gave a Parlor Recital at the residence of H. L. Horwitz, Carrollton, Ills., on the 19th ult. The programme included "The Merry Wanderer" Lange, "Forest Birds," waltz, Sidus; Tillie's Favorite Rondo, Sidus; "Maidens Longing" Goldbeck; "The Burlesque, op. 20, No. 9. Kroeger, dedicated to Mr. Carson, "German's Triumphal March," Kunkel, and "Gondoliera," Conrath.

A. P. Erker & Bro., opticians, 617 Olive St., have put up new and improved facilities for grinding special spectacle lenses and can now on very short notice grind the most difficult combinations of lenses to suit the various defects in vision. They also carry a very large and selected stock of the best makes of French opera glasses, shell lorgnettes, drawing instrument, microscopes, etc. We can recommend these gentlemen as very reliable, accommodating and very reasonable in their charge.

Chas. Keidel, Jr., son of Mr. Keidel, partner in the firm of Wm. Knabe & Co., called at our office and reported trade as booming up big, with unparalelled prospects for the coming season. Mr. Kiedel, Jr., is a fine looking young man of 21 years and does justice to the illustrious family from which he comes. The firm is as successful in its sons as in its magnificient pianos and has every reason to deem itself blessed.

It may be interesting to know that a violin is composed of seventy pieces. Maple, pine and ebony are the woods used—maple for the back, the neck, the side pieces and the bridge; pine for the belly, the bar, the coins and blocks, the side linings and the sound post; ebony for the fingerboard, the tail board, the nut, the guard for string of tail board, the pegs and the button.

"The Dude's March" or, as it is entitled in the original German, "Gigeri" is the the latest European musical success, and Gilmore is making a great hit with it and will undoubtedly make it his leading encore piece at the coming Exposition concerts. Communications from gentlemen now in Euorpe, and reports from others who have recently returned say that in Vienna, Berlin, Paris and London, and, in fact, all over Europe, everybody is whistling "The Dude's March." Within a short time everybody will be whistling it in the streets of all the cities of America. "The Dude's March," the first successful effort of a young Austrian composer named J. F. Wagner—no relation to the other Wagner—will be more heard in the streets of our cities and in our drawing-rooms than "The Boulanger March."



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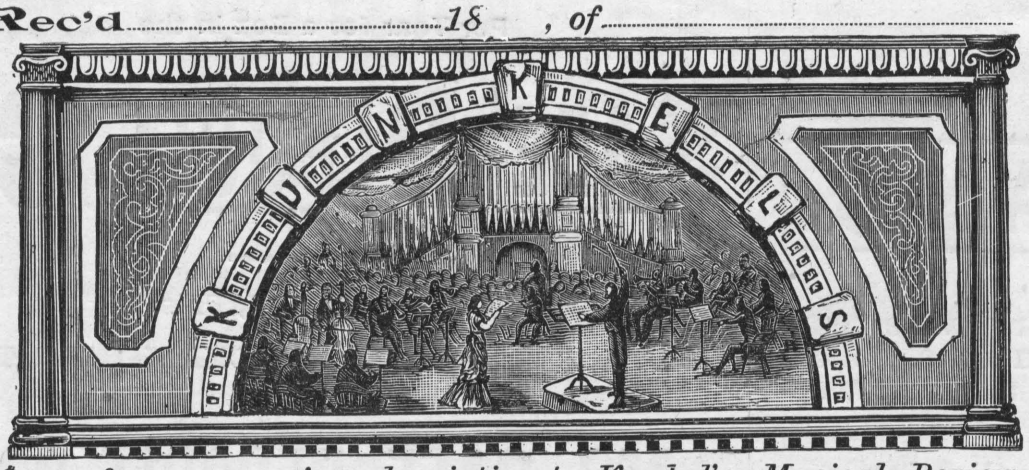

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SEPTEMBER, 1890. KUNKEL BROS., Publishers, 612 Olive St., St. Louis, Mo. VOL. 13—No. 9.

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ST. LOUIS EXPOSITION.

The Exposition will open Sept. 3d, and close Oct. 18th. The first week will be essentially St. Louis week and preparations have been made to have a complete exhibit on the opening day.

Prof. A. Bafunno's Band of forty-five Pieces will play and Miss Alice Raymond, of Washington City cornet virtuoso will play a solo at each concert. There will also be two tableaux each evening, representing art, science, mechanics and agriculture. These tableaux are elaborate and artistically managed and will be equal to any ever presented to the public. Col. P. S. Gilmore will make his bow with his renowned band and have sway Sept. 10th.

The display will be presented in new designs and will be given in a pleasing and attractive manner. The Electric display will be rich in novelties and useful machines and on a scale not heretofore attempted. The Missouri Fish Commission, of which the Hon. Han Gallichs is chairman, under the management of the resident commissioner Major E. Cunningham, is working like true disciples of Ike Walton will surely make a unique and popular show of the several varieties of the finny tribe. The water will be filtered and the theory of fish locomotion made plain to bystanders. The Colorado Exhibit will consist of the mineral and agricultural wealth of that state. South eastern Missouri will present in a most attractive way its riches. The Exposition will offer this year a most distinctive and agreeable recreation to the public for a moderate admission fee which entitles it to the support and makes it their Exposition, the pride of St. Louis City and State.

HENRY KROEGER, JR.

The sudden death of Henry Kroeger, Jr., of the well-known firm of Kroeger & Sons, piano manufacturers, New York, was one of the saddest of occurrences.

We extend our heartfelt sympathy to his worthy parents and brother.

CHRISTINE NILSSON AS SHE IS.

A gentleman, who has recently returned from Paris, was entertaining some of his friends a few nights ago with a description of Christine Nilsson. "I met her here," he said, "very frequently during her tours in this country, and was as much taken up by her marvelous charm of manner and distinguished beauty as most of my countrymen. I had read a good many stories about her falling off of late years, but then I had read the same sort of things frequently concerning Mme. Patti, and yet when she came back to see us she was as sweet, winsome and attractive a woman as when she went away. For some reason or other people always couple the two great singers and judge them by one another. My call on the Sweedish nightingale was not a social one. It hinged on a favor which a firm of pianomakers wished to get from the former prima donna, and I was politely received. I found Mme. Nilsson—she will never be known by any other name to us—to be quite deaf, and to have gone off physically at a rate that was astonishing. Obesity has marked her for its own, and the distinction of carriage, including her lofty and serene manner of holding her head with the chin well up in the air, has all disappeared. She does not resemble the Nilsson of old physically in any particular except the eyes. They still retain their tranquil beauty."—*Sun.*

Similarity of Tastes.—Miss Oldmaid (cultivated pianist)—"Yes, I always play classic music: Mozart, Beethoven and Haydn, you know." Little boy—"You're just like my mamma. She don't play anything but the pieces that was new when she was young.

CITY NOTES.

Welcome to Gilmore and his great band!

Otto Bollman is back from his Eastern trip.

C. H. Johnson, organist of Pilgrim Church, took a trip East.

Sig. G. Parisi, the eminent violinist, has removed from 1628 Olive to 2019 Olive.

There is only one Gilmore and we have a monopoly on that one for the Exposition.

Col. P. S. Gilmore comes again with his incomparable band to fill the Exposition Music Hall nightly with enthusiastic audiences.

Miss Alice Pettingill wishes to announce to her patrons and friends that she will resume her classes in music September 1, 1890, at her rooms, No. 515 Vandeventer Avenue.

Henry Groffman took an extended tour by way of Point Comfort, Va., to New York. He visited all the fashionable watering places and had an enviable time. Col. Gilmore invited him to sing a solo at Manhattan Beach. Mr. Groffman is popular everywhere.

G. Adolph Schenck, whose studio at 108 South Fourth Street, is the best known teacher of Drawing, Carving and Modeling in the city. All the fine wood carving at Faust's and the principal houses in the city has been done by him, his pupils are given every advantage.

What's in a name? There's magic in Gilmore's. Watch the crowd when it surges to the Exposition Hall. See its beaming face when the familiar form of Gilmore appears upon the stage. What a look of expectation when the quick rap of the baton calls to prepare, and when the music begins everyone feels it is all for him.

Mme. Ysidora Clarke, the favorite cantatrice, head of the vocal department of the Beethoven Conservatory, is at the Everett House, New York, the guest of Mr. and Mrs. Frank Coleman. Mme. Clarke is quite a favorite in New York musical and social circles, and is the recipient of marked attention on her annual visits since she abandoned the metropolis for St. Louis.

A fishing party composed of Messrs. Ehling, Heerich and Hammerstein spent a few weeks out of the city. The trio came back looking first class, thanks to Mr Geo. Heerich's good coffee which Victor Ehling declared horrible; his face is either coffee stained or sunburnt, probably the latter. Mr. Hammerstein was three days without a bite. The markets are over-stocked with fish they brought back.

The pupils and friends of Mrs. K. J. Brainard, the popular and efficient teacher at Mary Institute will be pained to learn of a serious accident that happened her at Davenport, Iowa. Shortly after her arrival there, on her annual vacation, she was thrown from a carriage by a frightened horse and very seriously bruised and lamed, her left shoulder and right leg being sprained.

The result proved more serious than at first supposed for most of the summer has been taken up by the unfortunate accident. Mrs. Brainard is also directress of the K. J. B. Ladies Quartette.

MAJOR AND MINOR.

Music is at once a charming relaxation from the tedious task, the dry drudgery of the grammar, the pen or the slate, and a mode of discipline scarcely inferior in efficacy to the dullest lesson of the horn-book, learned under the fear of the searching experiment of the birch or the ferrule. It is a study and an amusement, a discipline and a sport

It produces in a remarkable degree the effect attributed by a classic poet to all the elegant arts of softening the character and refining the manners. SAMUEL A. ELIOT.

St. Patrick's Roman Catholic Cathedral, New York, is to have a chime of bells. Archbishop Corrigan has given the order to the Clinton H. Meneely Bell Company and work upon their manufacture and hanging will begin at once. The chime will include 15 bells of a total weight of 30,000 pounds. gauged to the following tones: B flat 6,500 pounds; C, 5,150 pounds D, 3,500 pounds, E Flat, 3,050 pounds, E 2,550 pounds; F, 1,050 pounds; G, 1,600 pounds; A flat, 1,225 pounds; A, 1,025 pounds; B flat, 800 pounds; C, 650 pounds; D, 550 pounds; E flat, 500 pounds; E, 450 pounds and F, 400 pounds. The chime will cost about $15,000.

The annual picnic of the employes of Wm. Knabe & Co's., piano factory was held at the Eastern Schuetzen Park, on the 7th ult. The festivities began at 11 A. M., and by 3 P. M., a large crowd had assembled to welcome the members of the firm, accompanying the Mayor and Secretary Love. They were met by the executive and reception committees, and were escorted to the Mansion House and thence to the band stand, where Mr. F. Scherer, president of the executive committee, made the address of welcome. Mr. Ernest Knabe, Sr., next spoke, and was followed by the Mayor, who said it gave him great pleasure to be with the picknickers. He spoke in complimentary terms of the enterprise, which gave so many persons employment, and congratulated the Messrs. Knabe upon the existence of such cordial relations between employers and employes Mr. E. Knabe, Jr., finished the speechmaking, after which there was a collation served in the Mansion House, at which the Mayor, Colonel Love, the Messrs. Knabe and their families and other invited guests were present. Two bands of music enlivened the day's festivities Very large crowds went out during the afternoon and evening, and the cars were packed. A number of very handsome prizes were awarded to both ladies and gentlemen in the evening for success in prize shooting, ten-pin rolling and other spots.

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MAJOR AND MINOR.

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She—"Oh, see that scarecrow out there in the field!" He—"That isn't a scarecrow."—"It must be; see how motionless it is."—"That's the hired man at work."

The Association of Commerce and Industry has published a profusely illustrated Guide of Geneva, Switzerland, which contains an excellent map of that city and a large amount of information relative to the same and the Swiss Industries and Educational Institutions, Historical Notes, etc., etc. The book will be sent free of charge upon application to the New World Travel Co., Tourist and Excursion Agents, 321 Broadway, New York.

Mrs. A. F. Newland opens a Piano Studio at 3300 Washington Ave., 2d floor, Sept. 8th. Several rooms are fitted up with first-class pianos, practice clavier, technicon, etc., in fact every thing needful for thorough teaching. All practicing is to be done under the personal supervision of teachers specially trained in such work. This is somewhat of a new departure but seems to be a move in the right direction and worthy the commendation and encouragement of every conscientious parent. The great drawback in the young pupil's musical training is its ignorance of the proper and judicious mode of practice. The pupil is too prone to tire after a few minutes practice and very often undoes the good work done with the teacher. How to practice is an art in itself and can only be acquired under proper guidance. Mrs. Newland's wide experience in teaching both in the school and at home has fitted her preeminently for the good work she is undertaking.

Single numbers of the REVIEW cost one dollar; yearly subscription, twelve numbers three dollars.

Yeast.—"Do you quarrel with your neighbor yet about his hen coming over in your garden?" Crimsonbeak—'No, we're all over that now.' "Buried the hatchet?" "No, better still; buried the hen."

Master—"Bring me some matches that will light."
Servant returns with them.
"Deuce take your matches, not one of them will light."
Servant—"That's very queer. I tried every one."

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George Patterson fell from a 2d-story window, striking a fence. I found him using St. Jacobs Oil freely all over his hurts. I saw him next morning at work; all the blue spots had gone, leaving neither pain, scar nor swelling.

C. K. NEUMANN, M. D.

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THE AVALANCHE.

F. Chopin, Op. 25. No. 11.

Lento. ♩ – 69.

p tenuto.

pp

rit.

Allegro con brio. 𝅗𝅥 – 69.

ff risoluto.

marcato.

dimin.

mf

cres.

ff

f

dimin.

Von Bülow's version.

mf

fz cres.

fz

dim.

Copyright_Kunkel Bros. 1887.

meno f

dolce.

espressivo.

cres.

f

più f

dimin.

mf

cres.

f

ffz

8

f

Ped.

dimin.

Ped.

mf *fz.* *cres.*

Ped.

Ped.

dim.

fz.

Ped.

meno f

Ped.

leggiero.

mf

Ped.

p

Ped.

Ped.

cres.

marcato.

f

ten.

cres.

piùf

cres. molto.

fp espress.

Ped.

poco più f

cres.

f

marcato.

Ped.

cres.

f

piùf
ten.
Ped.
fz
meno marcato.
mf
molto cres.
ff
meno f
cres.
marc.

dimin.

mf

sempre marcato.

cres.

f

dimin.

cres.

fz

ff
marcatissimo.
dimin.
Ped.
p
cres.
Ped.
fz sempre f
Ped.
ff
dimin.
f
ff marcatissimo.
con 8va ad libitum
fff
veloce.
molto cres.
ffz.

ALICE.

ROMANCE.

In presenting this new edition of my "Alice," Romanze, to the public I can not but say that the labor of editing it was one of special pleasure, in as much as it enabled me to free this, one of my very earliest compositions, from the many youthful short comings and inellegancies with which it was so conspicuously laden. I also take pleasure in thanking Messrs Kunkel Brothers, the leading artistic music publishers of America, for having invited me to edit Alice, for, without their suggestion to do so, it would, no doubt, never have been done. *Joseph Ascher.*

Moderato Capriccioso ♪ = 120.

Joseph Ascher.

p *poco a poco cres:* *f* *ff* *poco a poco.* *cres:* *agitato ed un poco più mosso.* *mf* *cres.* *f dim. rall.* *dolce.* *leggiero.* *cres.*

Ped. ✲

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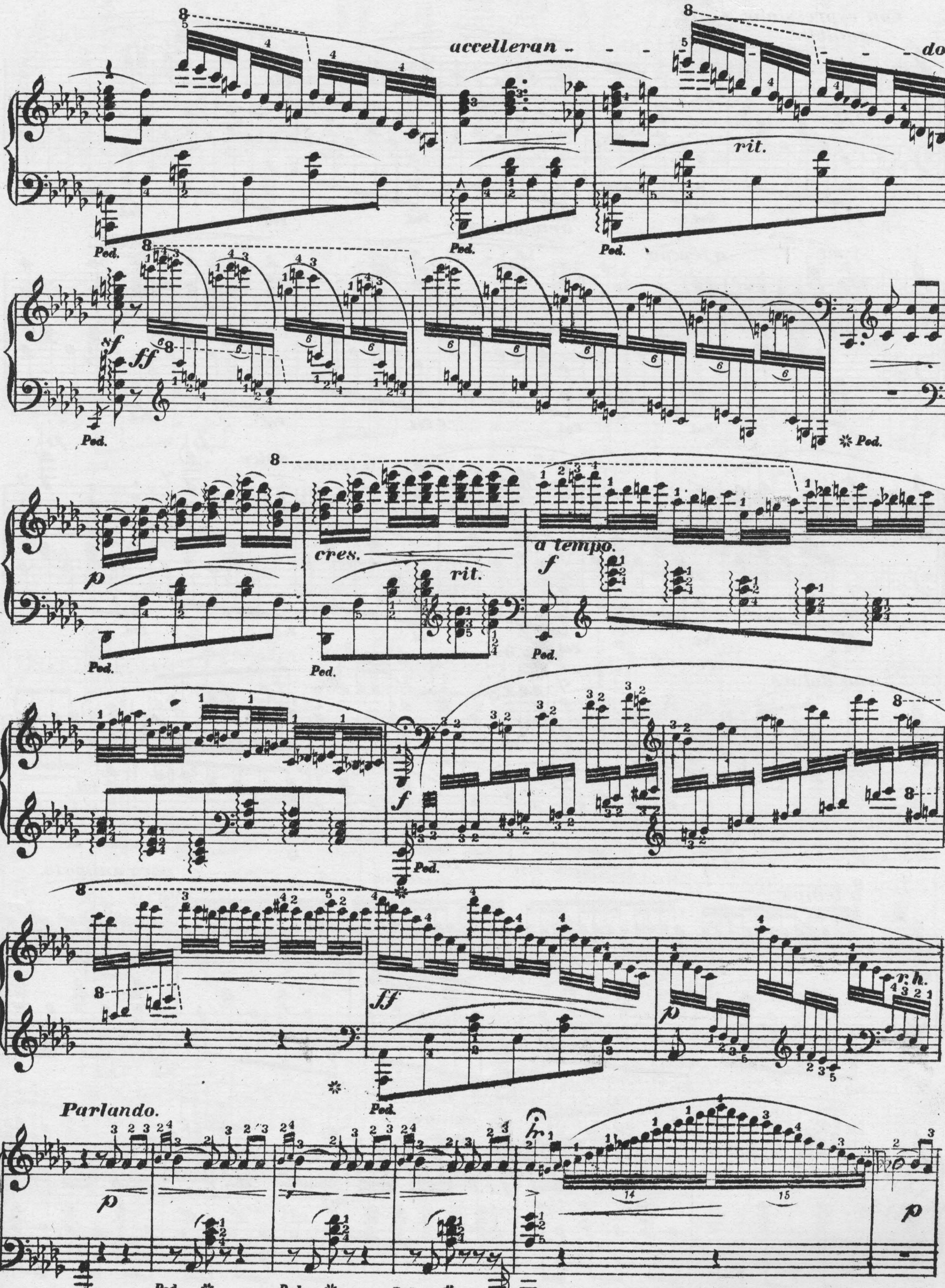
accelleran - - - - - - do
rit.
Ped.
ff
p
cres.
rit.
a tempo.
f
r. h.
Parlando.

Con espressione. ♩ = 72.

cantabile.

armonioso

rit. *a tempo.*

a tempo. dolce.

rit.

con dolore.

a tempo.

poco animato.

cres.

sonore.

cres.

rit.

f *pp* *mf* *p*

cres. *rit.* *f* *f*

a tempo.
leggiero.

f molto rit. ben marcato il canto.

Ped.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

r. h. t. h. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

r. h. poco rit. r. h. Ped. Ped.

rit. a tempo. simili.

p largamento. Ped. Ped. Ped.

rit.

a tempo.

p

cres:

f

ff strepitoso.

fz.

tutta forza.

fff

a tempo.

fff rapido.

trem.

ffz.

Ped.

SPRING BLOSSOMS.

(FRUHLINGSBLUTHEN.)

Polka Caprice.

William Basye.

Tempo di Polka. ♩=100.

Giocoso.

p

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

cres.

or 4 5 4

Ped. Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

or 4 5 4

Ped. Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

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f

f

p

Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

TRIO.

dolce. cantabile.

cres.

p

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

1. 2.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f

cres.

cres.

p

Repeat from the beginning to 𝄋 then close with CODA.

CODA.

f

sf *sf*

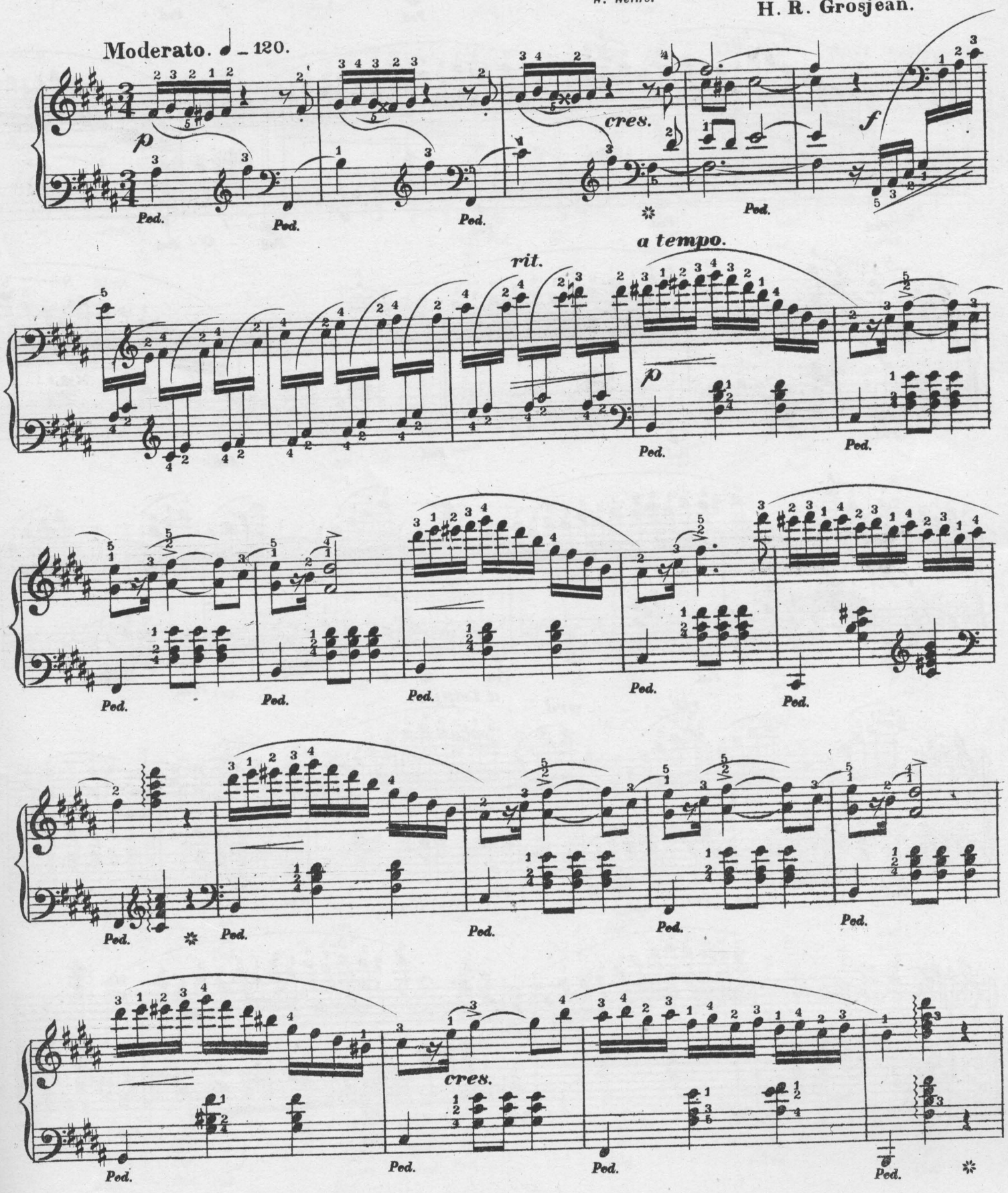
MAY MORNING.

MAZURKA - CAPRICE.

'Twas in the glorious month of May,
When all the buds were blowing,
I felt_ ah me, how sweet it was!_
Love in my heart a growing.

'Twas in the glorious month of May,
When all the birds were quiring,
In burning words I told her all
My yearning my aspiring.
H. Heine.

H. R. Grosjean.



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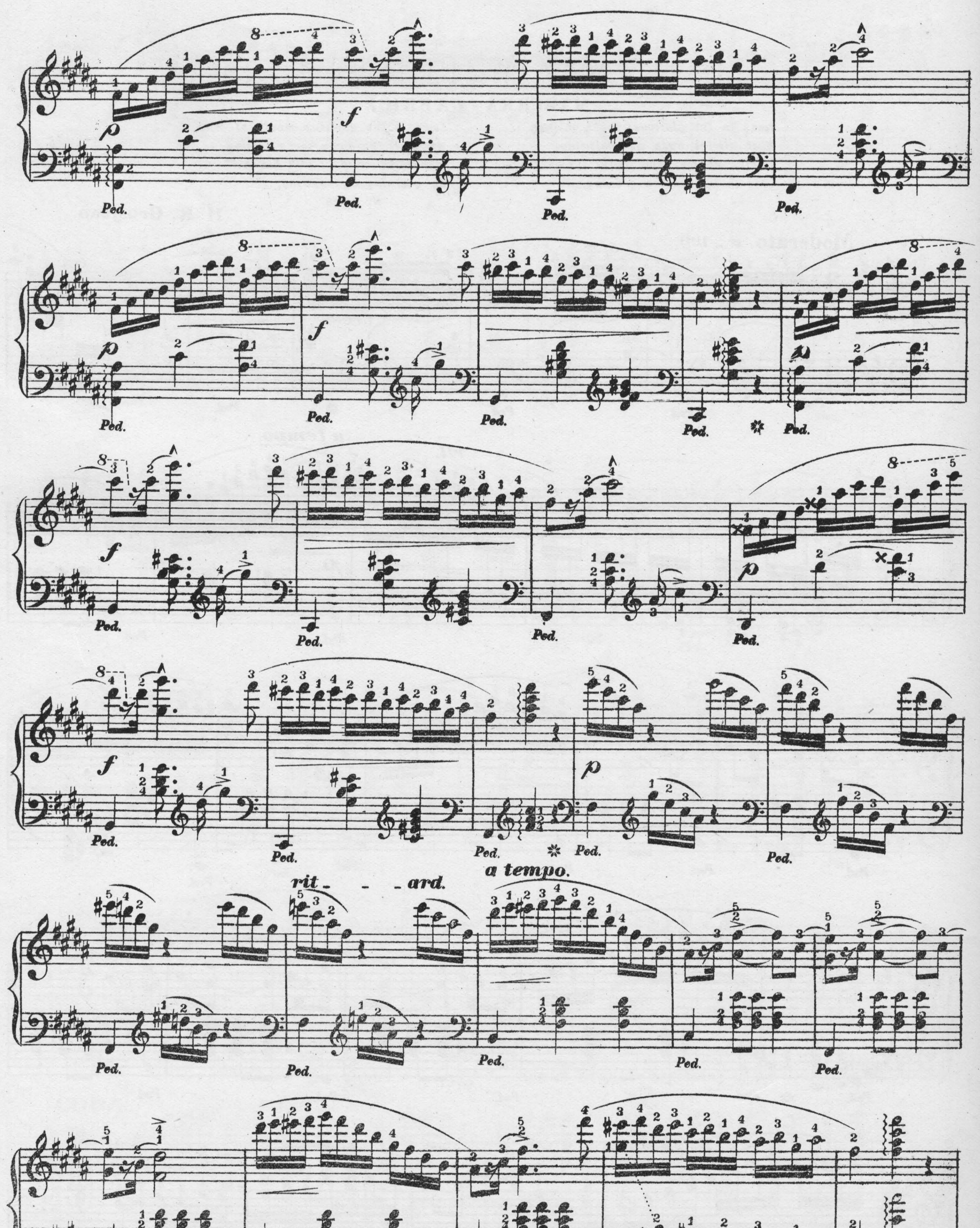
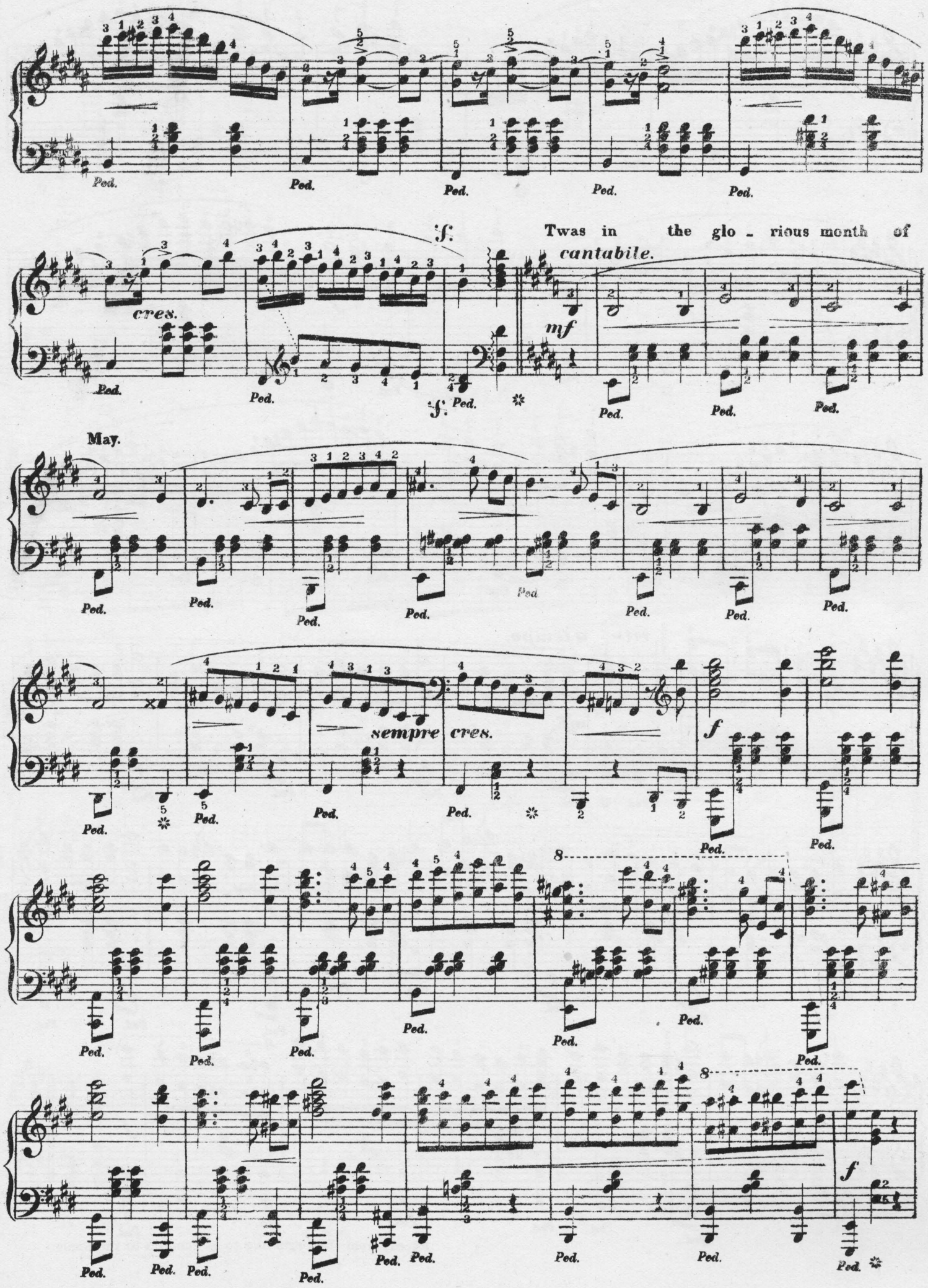

Ped.
rit. - - ard.
a tempo.
p
f


Ped.
cres.
Twas in the glo - rious month of
cantabile.
mf
May.
sempre cres.
f

leggiero.

p

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Ped. Ped. Ped. *f* *p* Ped. ✲

Ped. Ped. Ped. Ped. Ped. Ped.

rit. *a tempo.*

mf

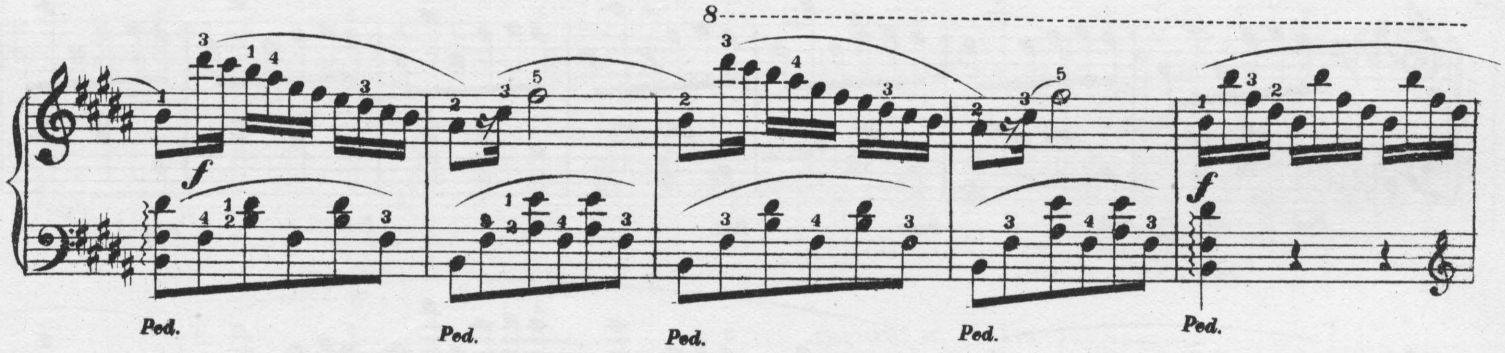
Ped. ✲ Ped. Ped. Ped. Ped.

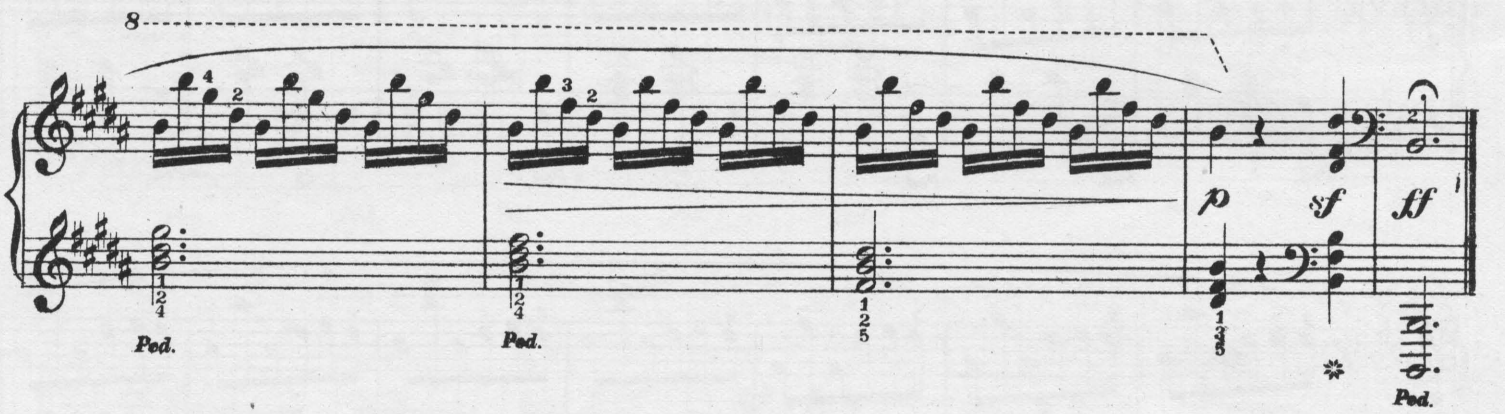
Ped. Ped. Ped. Ped. Ped. *f* Ped. Ped.

Ped. Ped. Ped. Ped. Ped. 8 *f* Ped.

Repeat from the beginning to 𝄋: then go to the finale

FINALE.





VALSE MIGNONNE.

Louis Conrath.

Allegretto. ♩.=80.

rit. *a tempo.*

f *p*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped. ✲ Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cres - - - - - cen - - - - do.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. ✲

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f

Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

8

f

Ped. Ped. Ped. Ped. Ped. Ped.

8

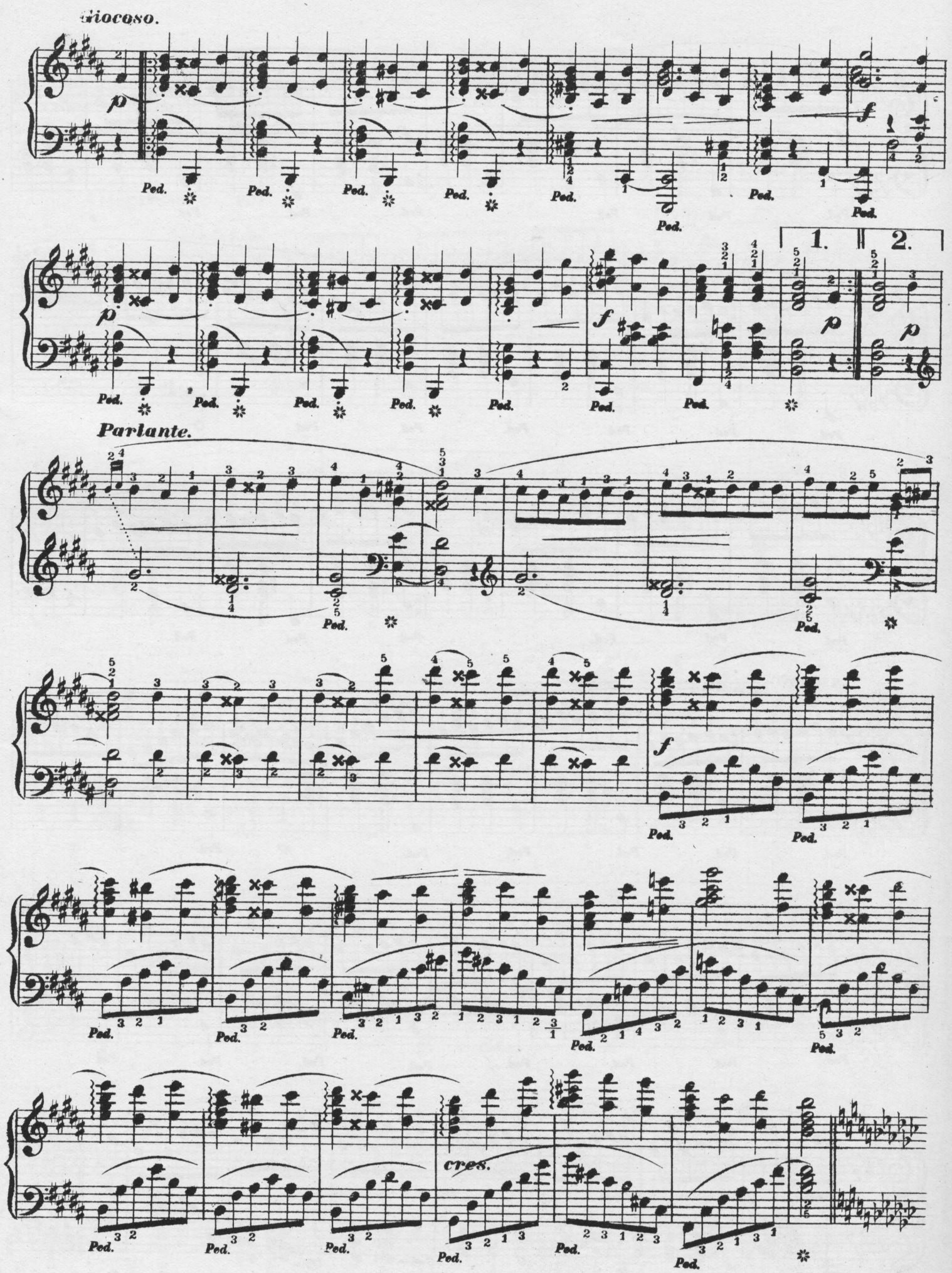
Ped. Ped. Ped. Ped. Ped. Ped. Ped.

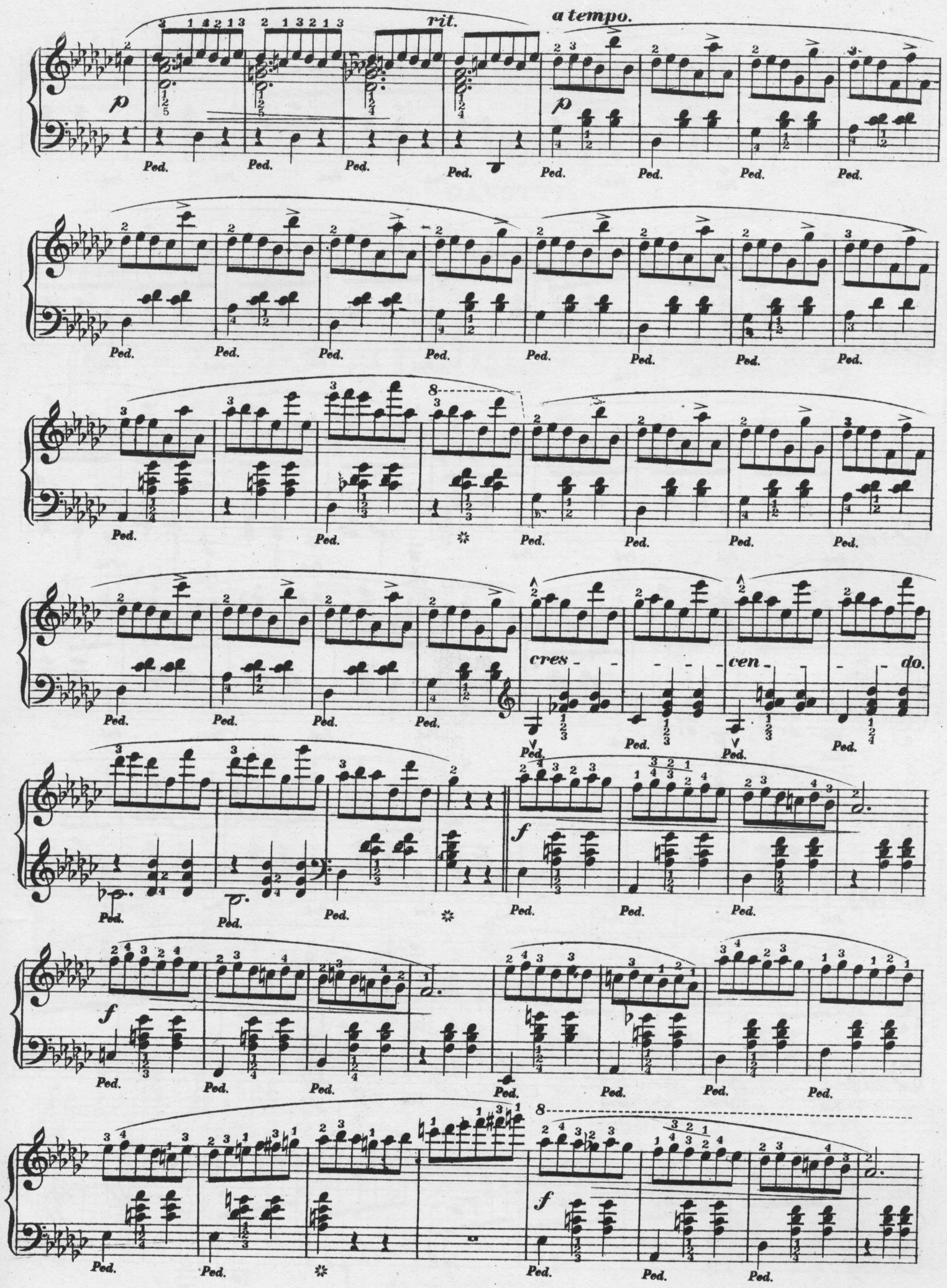
p

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cres - - - - *cen* - - - - *do*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.


Giocoso.
Parlante.
cres.
1.
2.
Ped.


rit.
a tempo.
p
Ped.
cres - - - - - cen - - - - do.
f

8

f

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

p

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

cres - - - - - cen - - - - - do.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

animato.

trf

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

f

Ped. Ped. Ped. Ped. Ped. Ped.

cres: e accell.

ff *ff* *ff*

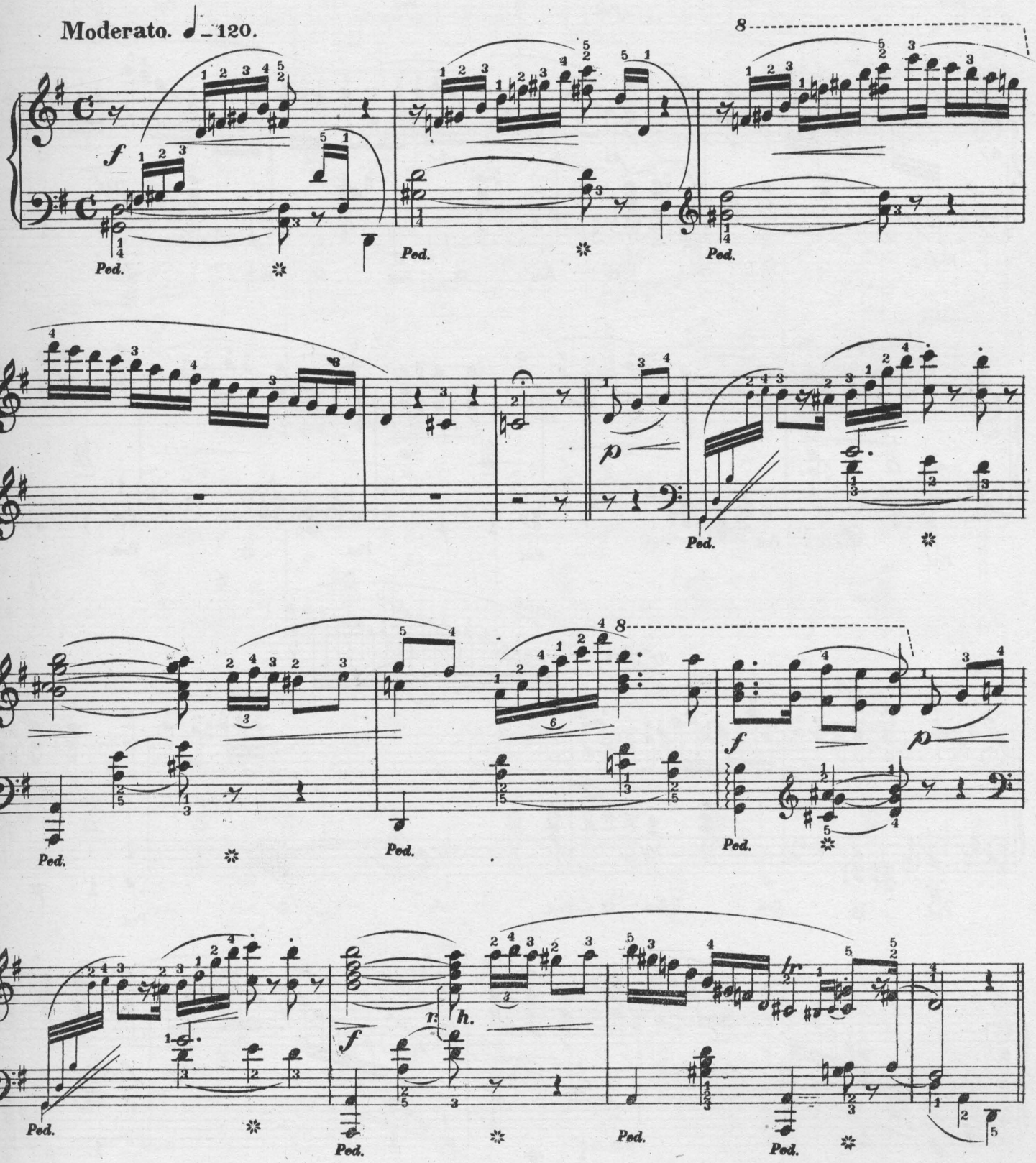
Ped. Ped.

LA CHARMEUSE.

(THE CHARMER.)

GAVOTTE.

Richard Ferber Op. 66.



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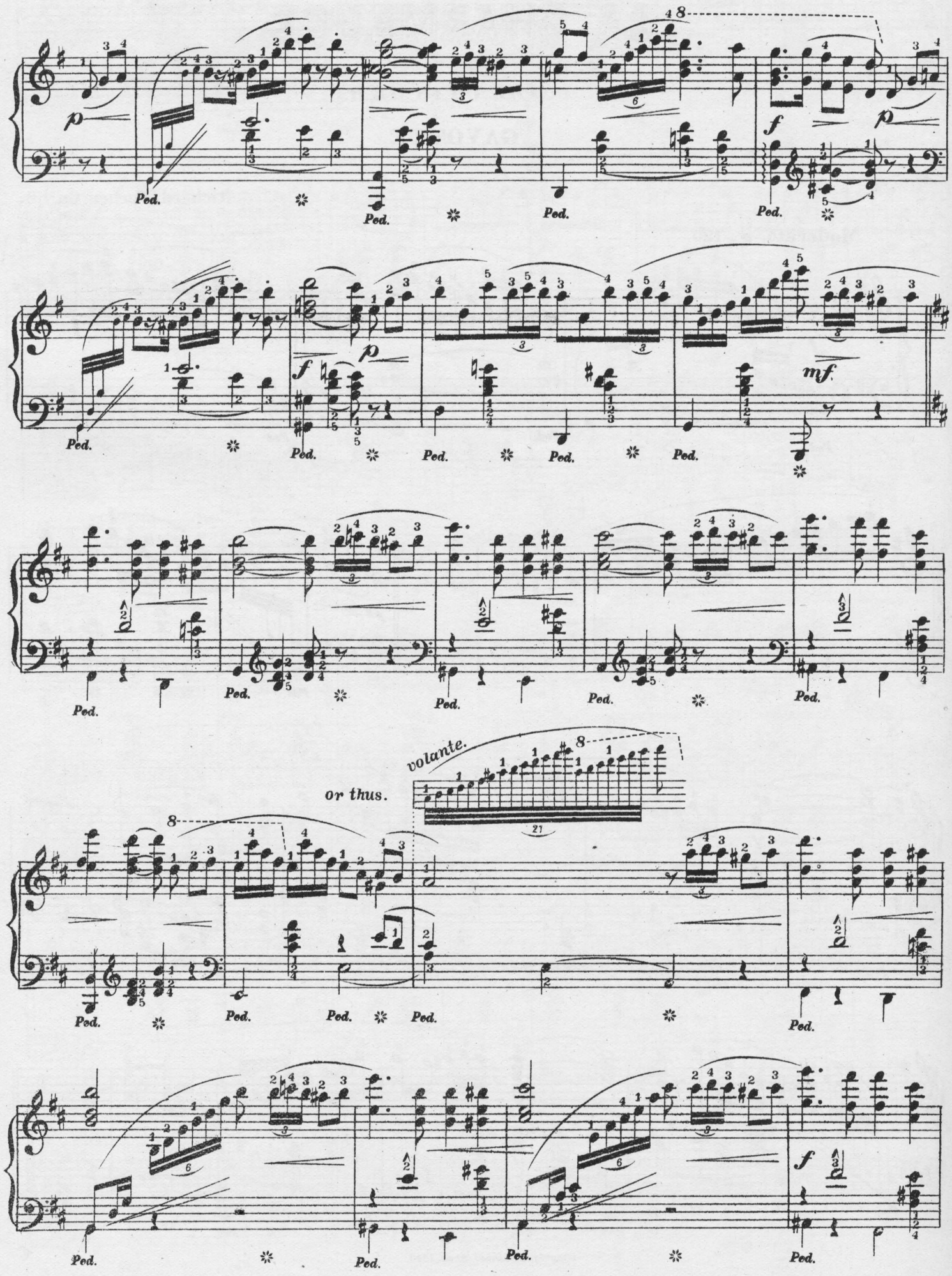


Ped.
or thus.
volante.

8

f

Ped. Ped. Ped. Ped. Ped.

8 8

Ped. Ped. Ped. Ped. Ped.

8

f

Ped. Ped. Ped. Ped.

f *fz*

Ped. Ped. Ped. Ped. *fz* Ped.

dolce.

p

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f

Ped. Ped. Ped. Ped. Ped. Ped.

piu animato.

cres.

a tempo.

molto riten.

a tempo.

rall.

cres.

grazioso.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. *f* Ped. Ped.

Tempo primo.

p riten. *p* *pp*

Ped. Ped. ✲ Ped. ✲ Ped. Ped. Ped. Ped.

cres. *f*

Ped. Ped. Ped. ✲ Ped. Ped. Ped. Ped. Ped.

FINALE.

p

Ped. Ped. Ped. ✲ Ped. Ped. Ped. Ped. Ped. Ped.

Repeat from the beginning
to 8: then go to the finale

8

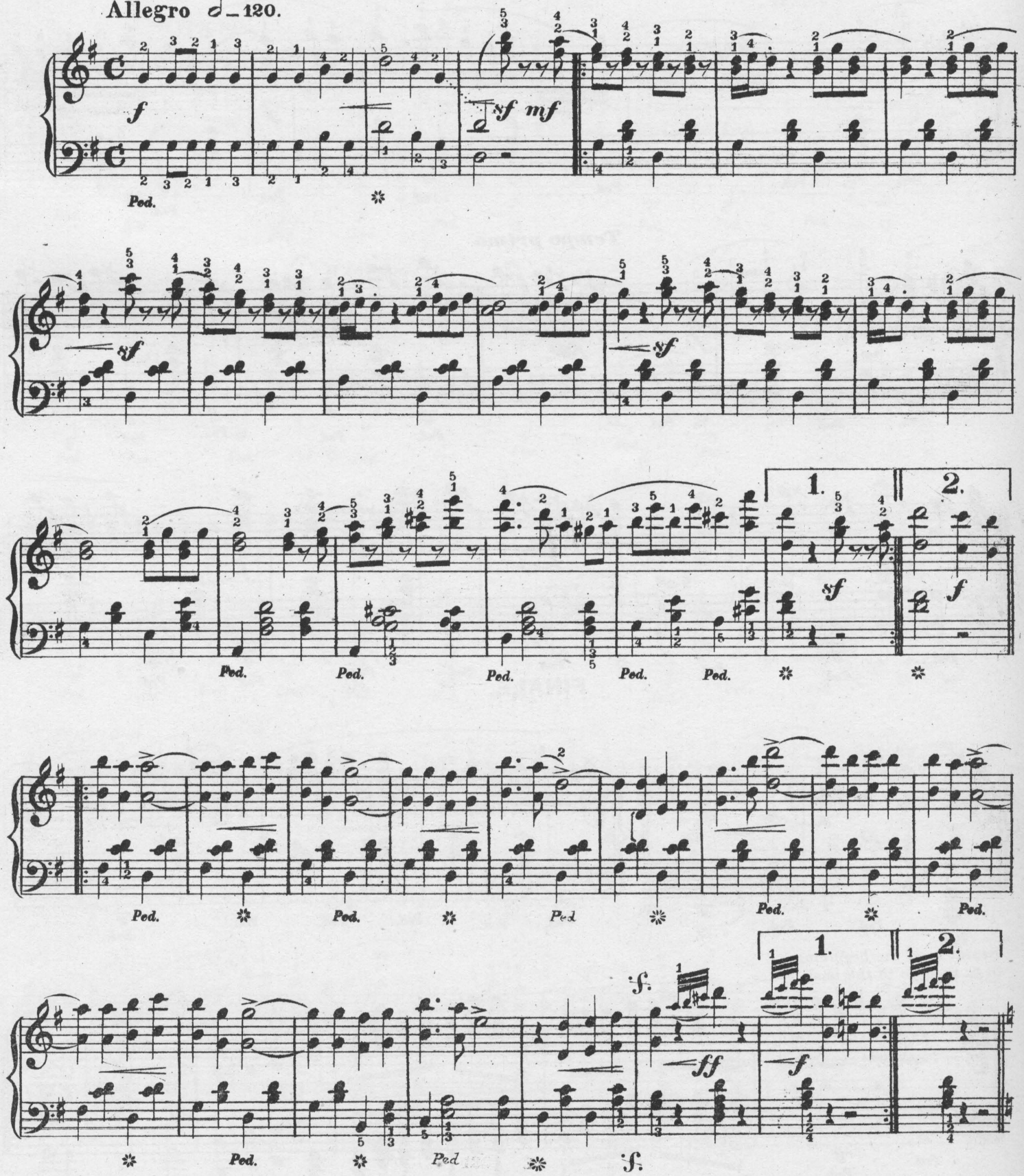
f *f* *f* *ff* *ff*

Ped. Ped. Ped. Ped. ✲ Ped. ✲

THE DUDE'S MARCH.

I. F. Wagner. – Carl Sidus.

Allegro ♩ = 120.



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TRIO.

f

Ped. ✲ Ped. ✲ Ped.

✲ Ped. ✲ Ped. Ped. Ped. Ped. ✲

1. 2.

f

Ped.

Ped. Ped.

1. 2.

f

Ped. Repeat from the beginning to 𝄋 then go to the finale.

FINALE.

f *f* *f* *f*

Ped.

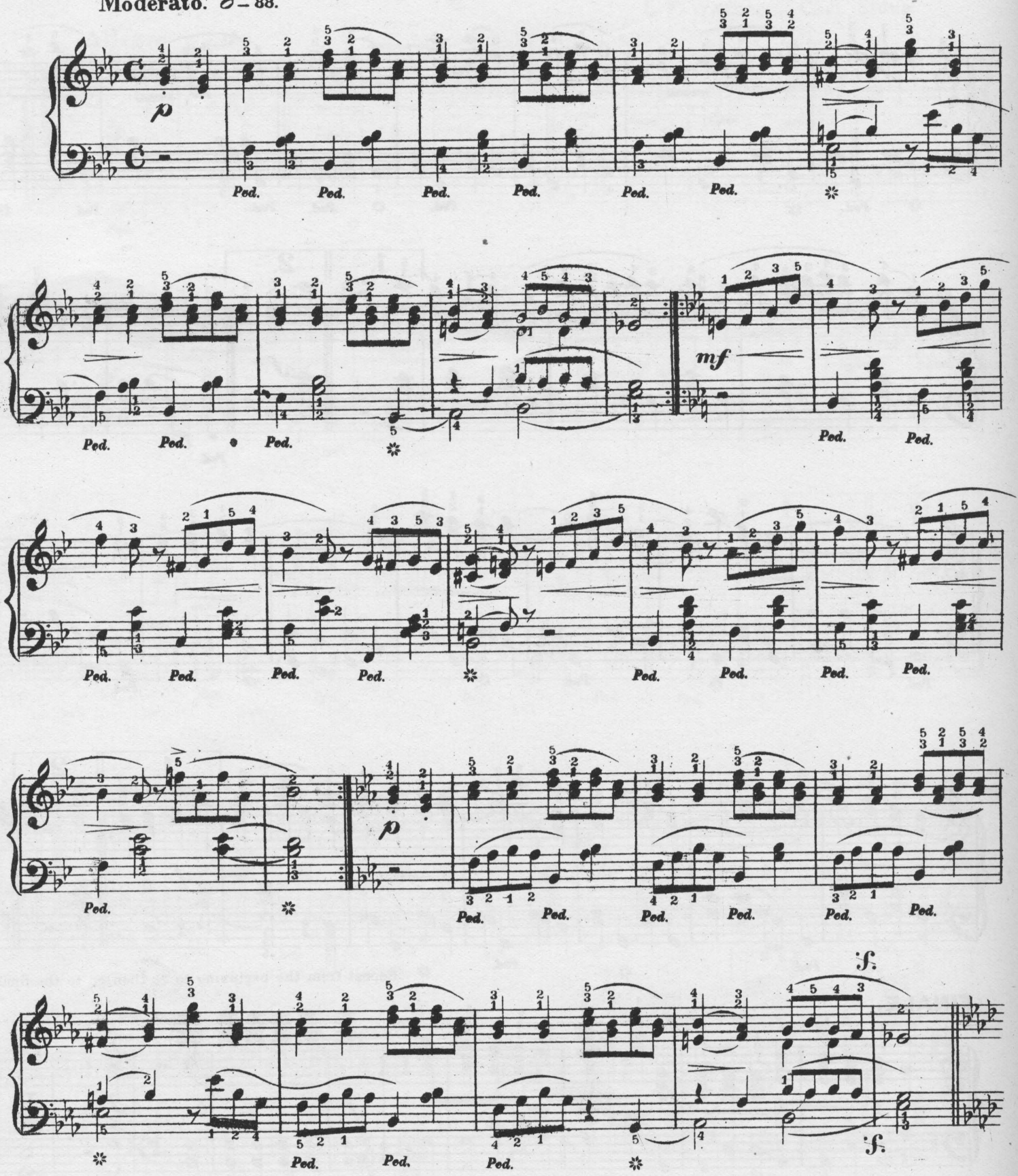
PHILOPENA.

(VIELLIEBCHEN.)

GAVOTTE.

Fritz Spindler.

Moderato. ♩ – 88.



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Trio.

p

Ped. Ped. Ped. Ped. Ped. Ped. ✲

cres.

f

Ped. Ped. Ped. Ped. Ped. Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲

cres.

Ped. ✲ Ped. Ped. Ped. Ped. Ped. Ped. ✲

Repeat from the beginning to 𝄋 then go to the finale

FINALE.

accel.

f *f* *ff*

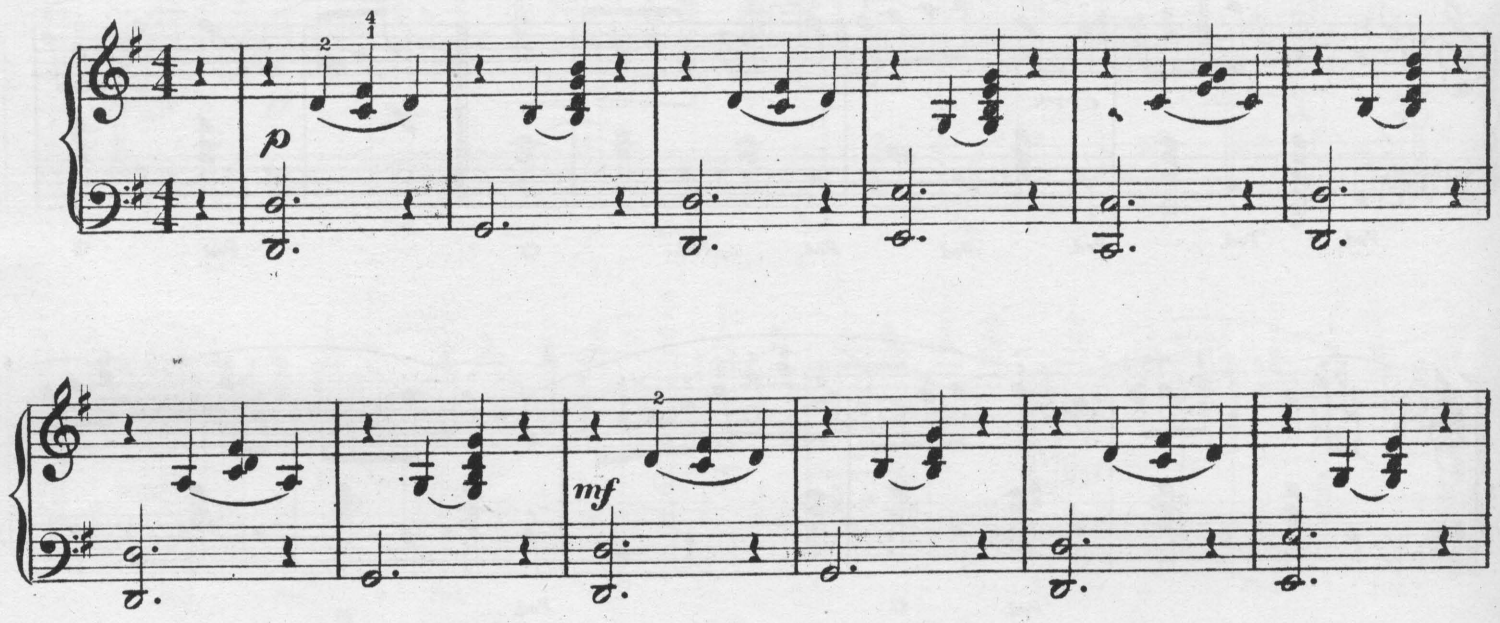
Ped. ✲

POLKA GRACIEUSE.

Ernest R. Kroeger.

Tempo di Polka ♩ = 100.

Secondo.



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POLKA GRACIEUSE.

Ernest R. Kroeger.

Tempo di Polka ♩ = 100.

Primo.

p

mf

cres.

1.

sf *p*

2.

sf *mf*

f

rit.

sf dim.

a tempo.

p

mf

cres.

sf

p

cres.

cres.

a tempo.

Primo.

p

mf

cres:

sf

8

Cantabile.

p.

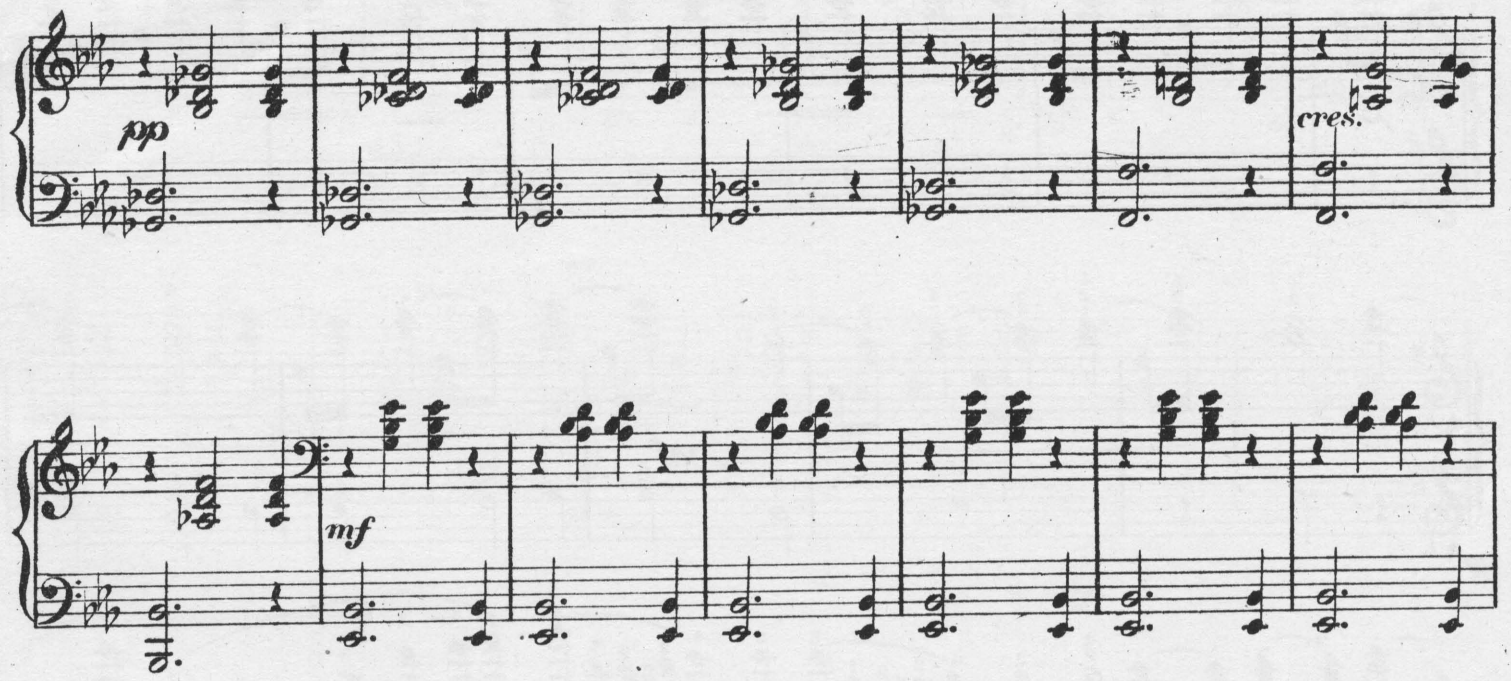
cres.

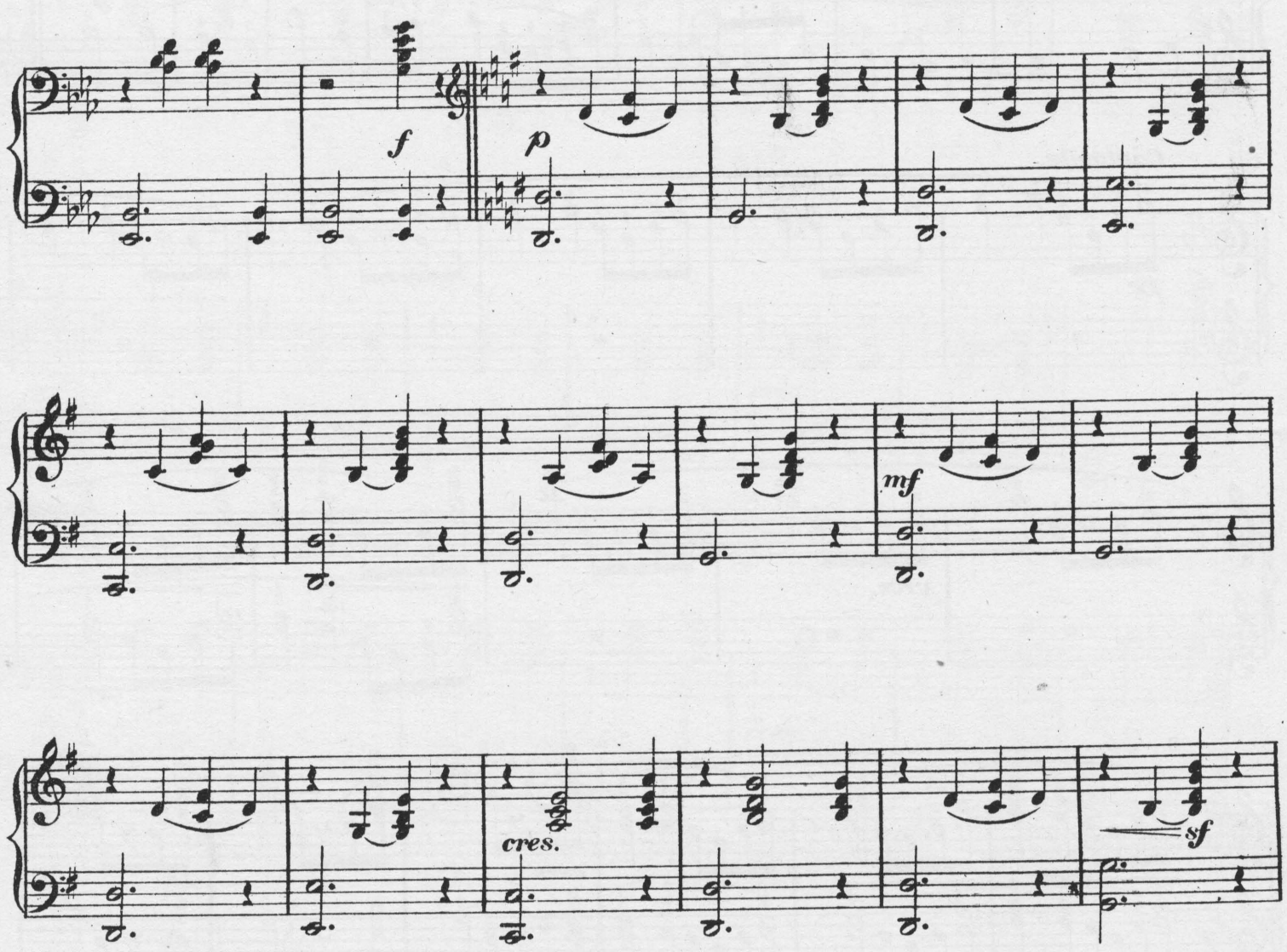
8

cres.

8

Secondo.





Primo.

pp

cres:

8

mf

8

f p

mf

cres:

8

sf mf

Secondo.

mf

f

sf

rit.

dim.

a tempo.

p

ff

accel.

cres.

sf

Primo.

mf

f

rit.

a tempo.

dim.

sf

p

ff

accel.

cres.

sf

THE WILD ROSE.

(HAIDEN RÖSLEIN.)

Franz Schubert.

Moderato ♩ = 76.

1. Sah ein Knab' ein Rös - lein steh'n, Rös-lein auf der Hai - den,

Con tenerezza.

1. Once a boy a wild rose spied, In the hedge-row grow - ing;

pp

War so jung und mor-gen-schön, Lief er schnell es nah' zu seh'n,

Fresh in all her youth-ful pride, When her beau - ties he de-scried,

Sah's mit vie - len Freu - den. Rös-lein, Rös-lein, Rös-lein roth,

rit. quite slow. *ritard.*

Joy in his heart was grow - ing. Lit - tle wild-rose, wild-rose red,

pp

Rös-lein auf der Hai - - den.

a tempo.

In the hedge-row grow - ing.

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3. *Und der wil - de Kna - be brach's, Rös - lein auf der Hai - - den;*
2. *Kna - be sprach: ich bre - che dich, Rös - lein auf der Hai - - den!*

2. Said the boy "I'll gath - er thee, In the hedge - row grow - - ing!"
3. Thoughtless - ly he pull'd the rose, In the hedge row grow - - ing;

3. *Rös - lein wehr - te sich und stach, Half ihr doch kein Weh und Ach,*
2. *Rös - lein sprach: "ich ste - che dich, Dass du e - wig denkst an mich,*

2. Said the rose "Then I'll pierce thee That thou may'st re - mem - ber me,
3. But her thorns their spears op - pose, Vain - ly he la - ments his woes, With

cres.

3. *Musst' es e - ben lei - den. Rös - lein, Rös - lein, Rös - lein roth,*
2. *Und ich will's nicht lei - den." Rös - lein, Rös - lein, Rös - lein roth,*

ritard.

2. Thus re - proof be - stow - ing." Lit - tle wild - rose, wild - rose red.
3. pain his hand is glow - ing. Lit - tle wild - rose, wild - rose red,

pp

3. *Rös - lein auf der Hai - - den.*
2. *Rös - lein auf der Hai - - den.*

a tempo.

2. In the hedge - row grow - - ing.
3. In the hedge - row grow - - ing.

MORNING BRIGHT.

(MORGEN LICHT.)

Translation by H. Hartmann.

Music by A. Goring Thomas.

Allegretto non troppo. ♪ = 92.

mf leggiero con grazia.

Ped. Ped. Ped. Ped.

2. *Ihr Gesang lockt mit Klang Horcher von der Stätten viel; Wonn berauscht wird wer lauscht*

1. *Morgen licht steig in Sicht; Gern schau ich in Dein Gesicht; Nur wie Fein-liebchen mein*

cres. *poco rit.*

pp

1. Morning bright rise to sight Glad am I thy face to see ..... Once I love all a-bove
2. When she sings soon she brings List'ners out of ev'-ry cot Pensive swains hush their strains

p *poco rit.*

Ped. Ped. Ped. Ped. Ped. Ped.

2. *Ihrem hellen Sai-ten-spiel .....*

1. *Bist Du Morgen rosiger ..... nicht .....*

pp a tempo.

1. Has a rud-dy face like thee .....
2. All their sorrows are for-got .....

a tempo.

Ped. Ped. Ped.

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2. *Hehr und hold, treu wie Gold Reicht an sie kein Weib her_an;* *Au_gen wahr,*

1. *Ro_sen sind nicht so lind Als vom Mor_genthau be_netzt* *Ihr Ge_sicht*

pp

1. Fainter far, ro_ses are, Tho' with morn_ing dew_drops bright Ne'er was fur

2. She is fair past compare, One small hand her waist can span Eyes of light,

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

2. *sternen klar Ue_bertreff' sie wer da kann* .....

1. *li_lien_licht; Nichts so weich und zart ge_schätzt.* .....

poco rit. *p a tempo.* *p*

1. soft like her Milk it_self is not so ..... white .....

2. stars tho' bright, Match those eyes you ne_ver ..... can .....

colla voce. *a tempo.* *p* *rit.*

Ped.

*Mor_gen_licht steig' in Sicht Gern schau ich in Dein Gesicht; Nur wie Fein_*

a tempo.

Morn_ing bright, rise to sight, Glad am I thy face to see, Once I love

leggiero.

Ped. *Ped.* *Ped.* *Ped.* *Ped.*

liebchen mein Bist Du Morgen ros'_ger nicht. ..... 1.

rit. a tempo.

all a_bove, Has a rud_dy face like thee.....

colla voce. cres. a tempo. p

Ped. Ped.

2. Mor_ _gen_licht steig'..... in

cres.

Morn_ _ing bright rise..... to

p

Sicht..... Gern schau ich in Dein..... Ge_sicht.

cres.

sight..... Glad am I thy face..... to see.

cres. f colla voce. f

Ped.

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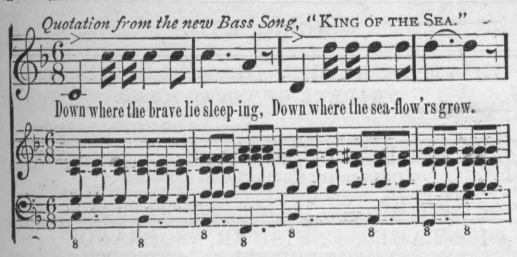

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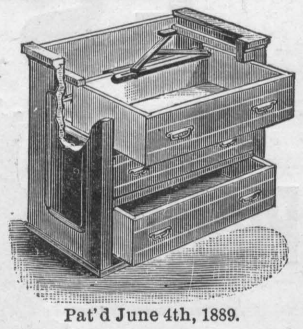

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THE DIFFERENCE BETWEEN STUDYING AND CRAMMING.

BY DR. A. C. MC KENZIE,

Royal Academy of Music, London.

There are two very different methods of acquiring knowledge of any kind. One is a healthful mode, and productive of lastingly beautiful results; the other is of little or no use. Good work is rarely done by sudden impulses or in a fitful manner. It is the well-ordered division of the working day, and the obstinate perseverance in systematic study which commands ultimate success. Youth is the season when work is lightest, and when impressions are most easily received and retained. Few, if indeed any, prominent musicians began to study late in life. Even a man of genius like Schubert felt keenly during the last few years of his life, that his early training had not been sufficiently thorough. And at the very time of his death he had intended to subject himself to a severe course of counterpoint in order to satisfy himself. He attached great importance to a proper and thorough knowledge of the elements of music.

An intimate acquaintance with the general laws of part-writing, modulation, etc., not only heightens one's enjoyment when he listens to music, but enables him to understand the intentions of the composers much more easily, while it is of the greatest assistance in helping him to read music at first sight. Therefore teachers and students should give as much attention to the study of harmony as possible. The amateur as well as the professional musician is apt to become confused among the different systems and methods of harmony, and the question is often asked: "Which book do you recommend? Which method shall I pursue?" Now in former times, not so very long ago, the idea was prevalent that the study of harmony ought to be wrapped up in as much mystery as was conveniently possible. Many of the books on harmony and counterpoint tend more to confuse the student than to aid him. The tendency of the present moment is, however, to make the science as concise and clear as possible. The simplest method is assuredly the best.

After a considerably varied and extended professional life, I am happy to state that my own personal taste is not confined to any particular school of composition. While I admire Wagner, and revel in the complicated score of Berlioz or Wagner, I can enjoy quite as much the simplest sonata of Mozart.

No confidence should be placed in those who preach that musical art has already gone too far—that it is incapable of further healthy development. Neither should we pin our faith upon the eccentric ideas of those who ignore everything but that music which is strictly of modern growth. We may if we seek, find good in the music of yesterday and also of to-day.—*Musical Standard.*

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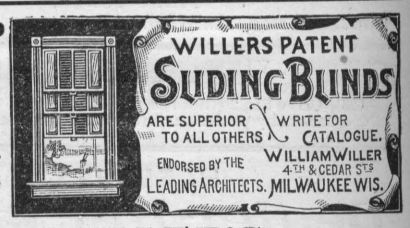

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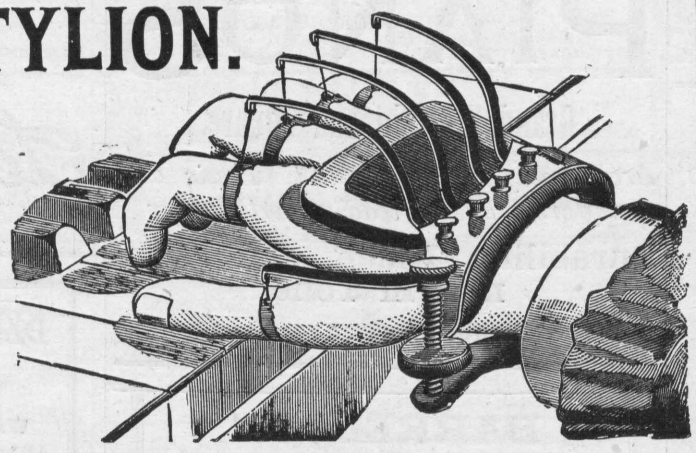

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